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At the Theatres.



The management of the Bijou have dropped comic opera for the nonce and gone in for regular burlesque. On Tuesday the old Lydia Thompson piece, *Bluebeard*, was reproduced before a large audience. It made a hit equal to that created on its first performance here fifteen years ago. The text is as atrociously punny as of yore, but lots of new lines have been interpolated, and a great variety of musical selections, both old and new, cleverly worked in. There was very little pretentiousness shown in the scenery and costumes, but these were quite satisfactory and answered all purposes. The management have striven to give a neat rather than a glittering production. The reception accorded the burlesque must have far exceeded expectation, for nothing they have done, except *Orpheus* and *Eurydice*, has made such a pronounced success. The only noticeable blemish is the doggerel verse in which the dialogue is written. The rhyming moods of Fanny, Brough and the rest of the list of English burlesque-makers are appreciated possibly in London, but they are excessively stupid in New York. However, halting lines and unbold rhymes are forgiven when they fall from the lips of such pretty women as appear in the cast of *Bluebeard*. There were many number of solos, choruses and song and dances. The old ditty, "Mother, may I go out to swim?" with the addition of some timely topical verses, created a *furor*. If one may judge from the verdict of the first-night audience, the piece will outstrip in longevity anything yet attempted at the Bijou.

The comic honors were borne off by Jacques Kruger, who convulsed the house with his funny business as *Bluebeard*. His make-up was extremely good and he acted with the humor and exaggeration of true burlesque. Emma Carson made a pretty Selim and won several encores for her singing. Fanny Rice, as Fatima, also pleased the audience. Irene Perry danced neatly and looked very attractive in garments of brief cut. Arthur Tams as a grutesque Corporal, and Charles Dungan as Adonis, were successful. The chorus looked nice enough to eat, and the band under Mr. Kerker's direction did its duties satisfactorily. *Bluebeard* is a decided hit, and it will probably be the precursor of a tidal wave of English burlesque.

There was a vast crowd in the Grand Opera House on Monday night, when *Siberia* was performed. Mr. Campbell's melodrama is justly popular, for aside from its sensational elements it possesses a strong human interest. The audience applauded all the patriotic speeches, and received the thrilling incidents and situations of the drama with unrestrained enthusiasm. The company engaged in the representation is a carefully chosen one. Atkins Lawrence, while not so effective in the part of Nicolai as some of his predecessors, is, nevertheless, quite acceptable. Lawrence Edlinger as the Governor-General, Charles Abbott as Jarnoff, and M. C. Daly as Michael, were all efficient. The female roles were all well acted. Emma Vaders as Marie, and Adele Belgrade as Sara, had the sympathies of the house from first to last. Frankie McClellan as Vera made a pleasing impression. The minor characters were in the hands of competent people. The play was handsomely mounted. Next Monday the Wallack company will be seen at this theatre in *Lady Clare*.

On Monday evening a clumsy farce called *Random Shot* was produced at the Bijou by J. Newton Gott hold, who had adapted it from the German. There were many of his professional friends present among the audience, and they were disposed to receive everything in a kindly spirit. Nevertheless, the piece made a failure. It is string out on the tenuous thread of plot, and the situations and complications are forced and stupid. The German sense of humor is essentially boyish, and this farce partakes of the dullness of its class.

The three acts deal with the adventures of *Random Shot*, a young man who loves Laura Lester, and who assumes the name of her cousin, Alfred Lester, to ingratiate himself into the family circle of his father-in-law. The cousin turns up, of course, and confronts his counterfeit. Shot sticks to his assumption, and all the characters are set at cross purposes. The piece ends with a clearing up of clouds and the open betrothal of the hero and his sweetheart. The language used by the adap-

ter is slangy, and it is barren of brightness. There is not a witty line in the whole piece.

The company were too good for the work required of them. Mr. Gotthold, as *Random Shot*, played in a rattling style; but he is too weighty an actor for light comedy. Leslie Allen, as an irritable and suspicious husband, was excellent, and J. E. Nagle, Jr., as Alfred, acted vivaciously and delivered his speeches in a high soprano voice. A. C. Moreland, the ex-minstrel, was satisfactory as a middle-some retired officer. Anne D. Ware, as an aged spinster, of gushing speech and giddy manners, was the most successful of the female members of the cast. Emma Pierce got through a colorless part, Mrs. Lester, creditably. Midge Butler would have been acceptable as Laura had she not shown provincialism in pronunciation and awkwardness in manner. The smaller parts were respectably played. The two scenes used in the piece, an exterior and an interior, are handsome. It must be said that Mr. Gotthold has given his venture the benefits of a good cast and an excellent setting.

The Shaugbraun drew only a fair-sized house to the Third Avenue on Monday evening. The people, however, were quite enthusiastic when occasion demanded, and the performance passed off with much success. Boucicault's *Conn* never seems to pall on the taste of play goers. It retains its insinuating humor and delightful styness. The actor was frequently applauded and several times called before the curtain during the evening. Sadie Martinot was to have played Moya. She was taken suddenly ill, however, and Blanche Thorne appeared as her substitute. Charles Stevenson played Captain Molinoux with excellent judgment. He was a realization of the typical English officer and gentleman. The drama was nicely mounted. Next week, Robson and Crane come here with *Our Bachelors*.

Madame Janaschek's male support is much better able to aid her in tragedy than in such plays as *Black House*. A. H. Stuart is not the Inspector Bucket that Dickens drew. J. H. Taylor totally failed to conceive Sir Leicester Dedlock, and was, withal, too heavy for the part. The Talkinghorn of Ogden Stevens was a tolerable performance. Giles Shine was funny as Guppy; but Guppy is akin to the foppish, and should not be played as a low comedy part. The mock dignity of Powers, the lackey, was admirably drawn by George D. Chaplin. Next to the star, Virginia Brooks did the best work as Jo. Nothing can be added to what has been said in these columns of Madame's performance of the dual role of Lady Dedlock and Hortense. She is without a rival in this particular assumption. Lavinia Shannon, as Esther, and Henrietta Irving, as Mrs. Rouncewell, were excellent. Madame Janaschek's engagement closes with Saturday's matinee. In the evening, Robert Griffin Morris' *Pulse o' New York* will receive its first representation.

Those inimitable exponents of rough Irish comedy, Harry and Fay, attracted crowds of their admirers to the Fourteenth Street Theatre Monday night. Mirth and merriment prevailed throughout the performance of Irish Aristocracy, and the principal actors were loudly applauded. It is difficult to say whether Fay as Muldoon or Harry as Mulcahey is the funnier. Each has his humorous peculiarities and each creates an equal amount of laughter. The company supporting the stars is a competent one. F. F. Brennan, T. J. Grady, Maggie Fielding and Jessie Storey may be singled out as especially deserving praise. Next week Messrs. Maubury and Overton will produce Harvey's melodrama, *The Wages of Sin*, at this house. The company engaged is an exceptionally strong one, including names well and favorably known to local play-goers.

Notwithstanding the frequency with which it has been done here this season, *The Silver King* drew an immense house to the People's Monday evening. We have so often commented on this play, and the company engaged in representing it, that further notice is superfluous. The leading parts are admirably performed by Mr. Bentley, Miss Tracy and Harry Dalton. Hazel Kirtle will be the attraction next week.

A fashionable audience attended Wallack's on Saturday night, when a revival of *She Stoops to Conquer* was done. The performance was highly successful, the cast giving an admirable illustration of Goldsmith's great play and sustaining the past reputation of the theatre as the home of English comedy. As Charles Marlowe Mr. Wallack acted delightfully, showing with rare skill the bold and bashful phases of that personage's nature. He was generously applauded and honored with several recalls. The Miss Handcastle of Louise Monte was a delicious characterization. Whether displacing the graces of the high bred lady or assuming the freedom of the maid-servant, the actress was equally happy. She is a most valuable acquisition to our stage, and with all spectators who admire grace, refinement, intelligence and artistic skill she will become a favorite. Miss Russell was rather after the manner of Constance and Wilmot Lytle gave a vigorously performance of Hastings. Mr. Gilbert as Handcastle and Madame Pomis as Mrs. Handcastle acted with their accustomed spirit. Dan Leeson was as funny as

much as Diggory. The rest of the cast was satisfactory.

Mr. Langtry's engagement at Niblo's is an unquestionable success so far as receipts go. At every performance the auditorium has been well filled, and the Beauty's acting in *Pygmalion* and *Galatea* is productive of enjoyment. She is charming in the character and her efforts are given generous encouragement. Despite predictions to the contrary it is evident that Mrs. Langtry will in time become an ornament to the stage, for in a very short period she has given unmistakable evidence of aptitude, earnestness of purpose and a determination to make real progress in the dramatic art. Her stay at Niblo's ends on Saturday week.

At the Comique Dan's Tribulations continues to draw paying houses. The comedy will run until the close of the season at this theatre, and then it will be played at a Brooklyn theatre for one week. It has not yet been decided what will open the Fall campaign here, but Mr. Harrigan has plenty of material on hand.

The run of *Skipped by the Light of the Moon* at the Fifth Avenue progresses prosperously. The business is not great, but it is exceptionally good for the flag-end of the season. The piece and Harrison and Gourlay's company have caught on surprisingly well.

May Blossom at the Madison Square delights throngs of visitors. No play has surpassed the favor accorded this one since the palmy days of Hazel Kirtle. Laughter and tears are alternately drawn from the spectators by the humor and pathos of the story. The acting is irreproachable and the mounting perfect.

The Musical Mirror.

Falka is drawing finely at the Casino, and the management will keep it on probably until August or September. Then Nell Gwynne will be produced with splendid *mise-en-scene*. Miss Burton's part in Falka was taken by Rosalba Beecher on Monday, and she did it quite cleverly. Mathilde Cottrelly will take her vacation shortly and go to Europe. Her place will be then assumed by a favorite sourette. The roof garden will be opened to-night. It has been made a bower of plants and flowers, and hundreds of colored lights will give it a brilliant appearance.

The Sunday night concert at the Casino was well attended. The orchestra rendered selections from several composers, Meyerbeer being most favored. Musin played some violin solos effectively, and Madame Carreno gave several brilliant pianoforte pieces. Amy Sherwin was the only vocalist on the programme. She sang an aria from *The Magic Flute* and a waltz song with good effect.

A Night in Venice is doing pretty well at Daly's, although the defects in the cast which we pointed out after the first performance have not been removed. Probably Mr. Duff's company will be seen in another opera before long.

Janaschek's Long Season.

"Up to the present time," said Manager Nat. Childs, "we have been out eighty weeks, excepting ten days last Summer, during which time the company were refurbishing their wardrobes and attending rehearsals; so that may be called work instead of a rest. We have an exceptionally large company—seventeen people—and present nine plays. The cost of carrying the extra baggage is heavy—nearly as much as the railroad fares. We carry sixty trunks in all, besides scenery."

"Over what country have you travelled?"
"We have been as far as Victoria, B. C., but of late have not been farther West than St. Louis."

"When do you close?"
"In a few weeks."

"When do you open the next season?"
"That depends. We are arranging for the production of a great novelty. If we decide to attempt it, we will open Sept. 1. If not, then Oct. 1 is the date."

"Where will the Madame spend her vacation?"

"She is going to Europe."

"In what cities is she the greatest favorite?"

"That is a difficult question to answer. In Albany we played to immense business, and in Philadelphia in one week to nearly \$10,000. Madame Janaschek has not received an adverse criticism this season, and during her long career has never broken an appointment with the public."

"You come at the Saturday matinee, do you not?"

"Yes. Mr. Morris requested the Madame to give him Saturday night for his new play, *The Pulse o' New York*. He was afraid of the numerous Monday night openings."

"Do you remain with the company next season?"
"Yes, and also Edward Taylor, the house manager, to whom a great deal of Madame's success is due."

A Young Manager's Season.

"We have just closed a season of thirty-two weeks," said Willis Ross, William Stafford's manager, to a Mirror reporter. "It is the longest he has yet played, and the most successful."

I do not go with Mr. Stafford next season, although I could if I wished. Our relations are of the pleasantest. Indeed, the company has been a happy family all through the season. I regret very much to leave Mr. Stafford, who is more than pleased with my conduct of his business. A desire on my part to leave the legitimate is all that separates us."

"What have you in prospect for next season?"

"Nothing definite. I have had several offers; but I shall take a few weeks' rest before considering them. For the Summer I shall be a guest of Mr. Stafford's family at Newburg."

Mr. Ross possesses, as mementoes of the season just closed, numerous presents from members of the company, including a set of monogram sleeve-buttons and studs, a gold pen, gold pencil, and some meerschaum smoking apparatus.

Elbridge T. Gerry's Work.

"So you are from THE MIRROR," said Mr. Gerry as a reporter introduced himself in the office of the Society for the Prevention of Cruelty to Children. In an adjoining room the walls were covered with all kinds of weapons, clubs and instruments of torture, trophies of Mr. Gerry's victories. A large glass case contained labelled bottles of preparations found in the possession of scoundrels who deform little ones in the interest of mendacity. The reporter respectfully listened while the President spoke of the work of the S. P. C. C.

"And you desire to know how I can reconcile my seeming inconsistency in permitting certain children to perform nightly while I interfere with little Laura Welch dancing at the Children's Opera in the Cosmopolitan Theatre? Now, first of all, I wish you to understand one thing: It is not Elbridge T. Gerry who is interfering; I have no legal power; but this Society is determined that it will not permit children of this city to be ruined in their youth simply for the profit of people who may exhibit them. Three times have I been compelled to bring back children who were left on the road with stranded juvenile opera companies. If a child has any talent it is seized upon at once, and a large salary goes into either the parents' or some other person's pockets. The occupation ruins it for life. The present case is an open attempt to introduce juvenile opera in this city, and it never will be allowed if I can help it."

"About four years ago an amateur children's carnival was started in this city, as a society affair. It was supported by very select people. So far no harm was done; but a prominent dancing-master, in order to advertise himself, introduced a solo dance, in which a talented little girl under twelve years goes through most difficult poses—hard work for even an accomplished *premiere danseuse*. The little one faints from exhaustion. Mind, it is not the dancing upon the one occasion, but the constant drilling beforehand. Do you think that, having fainted once, I am going to wait for her to faint again? Not content with this, these teachers of the dance produce an opera with some of these very same Carnival children in the cast. Little Miss Welch and a much younger child, Lillian d'Acosta, were included in the cast. First it is only for a few performances, but now it appears they are to go on the road. Not if I can help it."

"Tommy Russell and other children engaged in May Blossom and other pieces; what of them?"

"That is different. These children are only on the stage for a few minutes. In a juvenile company the whole burden rests upon the children. Theatrical people should be a little considerate. We do not wish to interfere with the profession. I go to the theatre myself, and enjoy it. But these juvenile opera troupes are sure ruin to tender young girls, who are open to temptation when away from home. I think the profession should assist us in suppressing the child amateurs. I am glad you called to see me, because people have only to look into the matter to be convinced of the righteousness of our action."

Mr. Gerry then gave the reporter instances of the good done by the Society in theatrical cases, and spoke of the sensible way in which managers generally fell in with his suggestions.

A Satisfied Firm.

"What is the programme after Mrs. Langtry's departure?" asked a Mirror reporter of Manager Poole of the downtown Garden.

"Elliott Barnes' *Blue* and the *Gray*, which may have a run. We will do James Roach's play some time during the Summer, but have not fixed a date."

"What will be your opening piece next season?"

"The *Seven Ravens*, which is taken from an old German legend. Herman Correll, from whom we have purchased the sole right to this country, is in Europe now on our account, engaging people and arranging about scenery and costumes."

"It is reported that the Messrs. Kiraly have secured it," said the reporter.

"That is not true. No one can use the piece without our consent, and we intend producing it ourselves. No production of the Kiralys will be given at this house next season. Part of the scenery in the *Ravens* is being prepared in Vienna, and we have artists working upon some of the sets in the theatre now. If successful—and we will spare neither pains

nor money to make it so—it will be sent on the road after its New York run."

"Your season has been rather a forlorn one?"

"I should say so. I cannot name an attraction which has not paid us well. Except, of course, the *Minstrels*, T. W. Keene and Langtry were 'bang-up.' The *Lily* is playing a return engagement to crowded houses. Look inside."

The reporter looked inside and found the house crowded. Mr. Gilmore continued.

"We have booked the T. P. and W. Minstrels for a short season next year, and they will push the house."

"Is *The Seven Ravens* after the *Excelsior* and *Black Crook* pattern?"

"It will surpass anything hitherto produced. It is spectacular, with ballet, and has an interesting story."

The Shaugbraun's Scheme.

The wings of the Third Avenue stage, Monday night, were filled with club men, press men and ladies waiting to exchange compliments with Dion Boucicault. He was found sitting in the midst of his wardrobe in truly vagabond fashion, his garments strewn in beautiful confusion. The historic whisky-bottle stood on a shelf, while the tattered trousers of Conn and his dilapidated jockey cap hung on a chair.

"Your rheumatism does not seem to interfere with your professional work?" suggested the reporter.

"Patience and care have done much to alleviate it," was the reply.

"What of your scheme in regard to theatrical insurance?"

"My secretary, Mr. Pincus, has been at work on it for a long time. I never open up any question until I am thoroughly informed on it. It does not affect managers only. Indirectly it concerns the whole profession. After considering the matter in all its aspects, I called a meeting of the managers, with a view to getting their opinions. The rates on theatre property are exorbitant—out of all proportion to the risks. Only a few managers attended the meeting; but they were sufficiently interested in the subject to take the matter up, and agreed that I should call a meeting for May 15, when I think there will be a large attendance of managers. Mr. Arthur Leary pays \$5,000 a year on Tony Pastor's Theatre and Tammany Hall. Now, if assessed separately, Tammany Hall would be rated low; but simply because it adjoins a small theatre the rates are higher. One thing I wish to impress upon you: I have in every case underestimated the actual figures, in order not to be set down as being too sanguine. The best argument in favor of my scheme, is the consideration of the position managers would be in to-day if they had adopted my scheme ten years ago. Now, as to the formation of capital, which is the chief thing to be looked to in all enterprises, and is the obstacle which many cannot get over. Well, there are 2,552 theatres in the United States, situate in 1,629 cities. The value (average) of each is \$45,000. They are insured for an average amount of \$25,000, making a total of sixty-three millions insurance on property valued at one hundred and fifteen millions. The lowest per cent. rate charged is 1-4 and the highest 6. This yields the insurance companies an annual payment of three and a half millions in premiums. These companies, during the past ten years, have only paid in this city damages to the extent of \$175,000—on four theatres burned during that time, the Brooklyn, the Windsor, Standard, and the New York Park. The actual value of these theatres was about \$350,000. In many cases the companies will not insure a large amount, so the manager is obliged to take out from forty to fifty policies to cover one sum. Every cent they pay in premiums is sunk forever. The companies, as a rule, have no trustworthy estimates upon which to base an assessment."

"If the agitation simply exposes the unjust levies which managers are compelled to pay for policies, and effects a reform, it will have been of service. I propose that the managers incorporate themselves into The Theatres' Mutual Fire Assurance Association, and subscribe to its common fund the premiums at present swallowed by the insurance companies. Each member is to be regarded as a depositor, retaining his share in the fund, whatever it may be after deduction made from his share of the losses by fire that may have occurred. In cases of default in payment the liability of the Association would cease after suspension of the certificate. The Association shall not be liable, nor any of the members, for any amount beyond the premiums subscribed. The interest upon the investment of the latter would more than cover all expenses—salaries, etc. From this it will be seen that if all the 2,552 theatres were associated, and if one of the number destroyed by fire, ten dollars a head would cover the average loss of \$25,000. That is, ten dollars deducted from each separately invested premium would meet the loss. My information is taken from official sources. The total amount of insurance on theatres in New York is \$2,192,000, upon which amount ten years' premiums would be \$1,161,750."

Turning to other subjects, Mr. Boucicault said he would not visit Europe during next season. Said he: "I have a companion play to *The Shaugbraun*—Robert Emmet, and two other new plays. Next season I will only play *The Shaugbraun* in small towns, where it has not been seen."

Our London Looking-Glass.



Shine out, fair Sun, and be your looking-glass,
That we may see the drama's shadow pass.
—MUSSETT, EN. or BACCHANUS III.

Gen. of the brothers, is now a familiar to-and-fro man on the Strand. He is often attended by Mr. Chapman, who married Miss Thayer, the clever singer, and who is Gus Frohman's adjutant. Arthur Wallack (who lives in princely quarters at the Continental Hotel, in Waterloo Place) is also a familiar figure on the Strand. So is the Rev. Robert Laid Collyer, correspondent of the Chicago Tribune, and the chaplain in ordinary to Mar. chionne Lotta. Prince Arthur made an offer to F. H. Macklin to go to Wallack's, but F. H. M. was obliged from engagements to decline. Gus, however, is to manage Barrett's next campaign in America. Financially, L. B. is "Alas! poor Yorick," at the Lyceum, and in a few days he will attempt the dangerous experiment of presenting his ideas of Richelieu to Irvingites, Verinties, Sam Phelpsites and various British Hivites who have their own ideas of Richelieu. I fancy, from a slight of Barrett's face that I caught when he was in a cab near his temporary residence on Cromwell Road, near the Kensington Museum, that "he is not happy." For while he has done well, he has not made a hit.

Madame Scandal has her fingers on the pulse of a noble Duke whom Billy Florence will know. Billy used to play the Connie Sough. Possibly he will know what I mean when I add that the scandal is about Connie Sugar—as the mashing phrase is here concerning her. Full of Gaiety, she wanted more salary, and "John" said "no" and let her go. Enter the Duke with divers hints to John, who soon agreed to take her back. Then she becomes the guest of the Duke at his country home for the Easter Holidays. The lady is as *forte* in burlesque as the Duke is *beau* in gallantry.

The other scandal resolves itself into a fable. Once upon a time there was a Major Damon and an Alexander Pythias who were managerial partners and who both knew a task whereon the Violet bloomed. Damon essayed to enjoy the Violet perfume and deny it to Pythias. This has led to a breach of business and friendship—to a transfer of Nell Gwynne from one theatre to another, and to a transplanting of the Violet from a metropolitan to a provincial garden. I believe it was L. J. Jennings who wrote the clever book about the "Green" lanes of England.

Confusion has been off the Vaudeville boards a night or two while the mortuary services were progressing over Mrs. Thomas Thorne, best known as Amelia Newton, who was, with the late Amy Fauchit, one of Albery's Two Roses, Montague and Irving being in the cast. The author of this comedy is about to launch another, called *Twins*. *Twins*? *Twins*? It appears to me I have heard of a comedy called by that name in New York and that Theodore Monk's book-club decidedly shares the memory of that so-called comedy. In the one case confusion preceded and in the other confusion succeeded. Respectfully referred to Moss to report upon.

Mr. Irving's two sons, Henry and Lawrence, have just scored amateur successes as the two Suther in a scene from *School for Scandal*, played in Kensington for a charity. May each in time become, like their father, an actor who goes below surfaces!

Talking of the amateur business, William Wilde, the brother of Oscar, a first-nighter and a critic of one of the leading society journals here, scored a success at the Easter theatricals of Sir Percy Shelley, at his seat on the Devon coast, by his (W. W.'s) cleverness in *Claude Glynne* (Parvenu). Sir P. S. is mad on theatricals and maintains a private theatre, and paints all the scenery himself. He is the son of the poet and of Mary Wolstonecroft, the novelist, whose father, William Godwin, was a great novelist and author of the book whence comes the play of *Ivan Chest*. This theatrically-minded Baron is the boy whom Chancery made his pupil father "mad" by taking under its guardianship "a youth with an immoral father and mother." The present Baronet also versifies; but what can a fellow accomplish who is handicapped by such a great father?

It now appears that Tagliani and not Piccolomini was intended by the story recently rife that an Italian artist was in pecuniary distress. I met a seventy-year-old Sir Charles Coldstream yesterday who remembered Tagliani's great successes, and who recalls her as teaching dancing here only a few years ago, after the Franco-Prussian war had swept away her earnings. If you wish to hear rhapsodies about this great danseuse—and doubtless well

deserved—read the prose writings of Nat Willis, one of *The Mirror's* founders. Or listen to my old partner, Augustus L. Brown—now Chairman of the Executive Committee of the Directors of the Academy of Music—as over choice Burgundy he will tell you about Tagliani, Elder, Ceriti, Carlotta Gini and Madeleine Guimar, who have never had successors.

Miss Anderson is, it seems, to go to Verona this Summer, in company with the idea of "put yourself in her place," and by the tomb of Juliet imbue herself with the ill-fated beauty. Happy thought. I recommend Tom Keene to take a trip to Elinore in a yacht and study Hamlet; or Frederick Paulding to visit Lyons and the Lake of Como, in order to take Claude thoroughly into his soul; or Billy Florence to take a course of penal servitude at Dartmoor, so as to better play (if that be possible) *Rob Rierly*; or sweet Miss Meason, to revisit boarding-schools to study archness and ingenueness—or any premier jeune in the Ranks to enlist for Egypt—or Miss Claxton to be a nurse in a blind asylum—or Robinson to undergo a course of hash in My Boarding House. By all means, "my merry masters," let us study realism.

Fanny Keenle's play of *The Duke's Wager* was first brought out at the old Astor House Opera House thirty years ago. She is now superintending the rehearsals of a battered version of it for the Opera Comique in succession to Lotta. She is said to be as young in feelings as she was when, as Julia, she made Sheridan Knowles famous.

Dick Whittington at the Globe is an "awful" good go. Lord Mayor Dick will perhaps best live in this comic opera, for the pragmatic historians have killed the story about his "belle" and "cat" and "turn again." No; I am wrong. Some of his mayoralty fortune (inherited from his father, Sir William Whittington, and not made after he was an apprentice, which he was not) is in the walls of Newgate and portions of St. Bartholomew and Christ's Hospitals. Moreover, the old stone at Highgate on which he was fabled to have sat and heard the How Bells summon him was a horse-block that in his munificence as Chief Magistrate he put at the spot to enable travellers to mount and dismount at.

The most tantalizing notice which a Miss Agnes Thomas got at a trial matinee of *The Honeycomb* last Wednesday was this one from the *Chronicle*: "Miss Thomas was over-weighted with Julians. Her line of business is chambermaids." This critic, who thus lifts his pen against a woman much in the way of kindness (doubtless), is a man whom "twere base flattery to call persuasive. By the way, who is this Agnes—"beauteous flower?"

Madame Gatti was at her husband's Music Hall lately, in the box, when a joke exploded the house while she remained solemn. Said her friend: "You don't laugh." "Ah, my dear, it is very well for these people to be amused, for they don't pay salaries."

Mrs. John Wood is once more out of her chamber of illness. But she looks weak, if merry. A few more barrels of oysters and cans of terrapin, dear Admiral.

Frank Dietz—Linda's brother—is manager for the Vokes at the Imperial. "Frederick" is pulling rapidly out of the waters of insolvency.

As the Leopold mourning wanes the theatre brighten in boxes, stalls and dress-circles. Think of the orchestral leaders waving batons in black gloves!

The music-halls take great liberties with prices. Here is a rife conundrum: "Billy, why are they called princes of the blood?" "Cos they suck the blood of taxpayers for a living."

Tell the "Lamb" to read William Archer's paper on "The Censorship of the Stage" in current *Westminster Review*. Mr. A. is now dramatic critic for *Vates' World*.

A. GAREY HALL.

The Creation of Parts.

Nothing more clearly indicates the decline of the modern drama than the phrases employed to designate leading incidents connected with it. In former times it was held to be the province of the actor to finish characters which were clearly individualized in the text.

So effectually was this done that the chief personages of a play were at once readily distinguished and classified.

Their first successful performance showed conclusively what kind of man or woman the playwright intended to set before his audience. There was no doubt from the start how it was meant to be acted. The *dramatis personae* were projected from the author's mind—by him created and endowed with life. They lived on the written page, to be thence transferred by the expertness and aptness of the actor in a living presentment, disclosing the very soul of the original conception. The nearer, the fuller the actor attained this result, the more happy and the more successful he was accounted.

Nor did the actor lose anything by this

seconding the purpose of the dramatist. With the dramatist the role, stage by stage, step by step, interpreting more clearly, more powerfully, the design of the master dramatist.

It never occurred to the greatest of that school that he was creating the characters of Shakespeare and Sheridan. Nothing more betrays the poverty of contemporaneous playwrights than the prevalent and customary announcement of the (so-called) new play—Mr. Bonaparte, the well-known tragedian, would create the principal role.

What sort of a role is that which requires to be created by the actor who is supposed to have in the MS. before him the text, the bearing, the cadences and measure of the part he is to assume?

The ignorance of the age in this respect is shown in the assertion made by a recent critic that Shakespeare would not be able nowadays to create an Othello who would listen to Iago's insinuations, because no gentleman nowadays would allow such calumnies, and the gentleman has driven out the man. Just so, Smith, the decorative calumnies, has taken the place of Shakespeare, the humanitarian. The show puppet of the stage, all on the outside, supercedes the whole inward manhood and the elementary conditions, passions and impulses of human nature.

To create is to impart life; which is the province of the dramatist to interpret; the inspired word is the business of the actor, and the more closely he abides by that the more credit will be his.

Professional Doings.

—The Rajah is booked until June, 1885.

—Rose Coghlan sails for England June 21.

—Irving's next season opens in Quebec on Sept. 30.

—Philip Gouther has painted several sets for Madam Piper.

—Fred Rose joined the Uimer Comedy company on Monday.

—George W. Floyd continues as manager for Nat Goodwin.

—W. H. Whedon, juvenile lead, is looking for an engagement.

—Gus Bruno proposes to take a variety company to Mexico.

—Haverly's Theatre, Philadelphia, is for rent for the summer.

—Charles Heywood, the baritone, will sail for England next week.

—Owen Wilson has been sent in advance of *The Strangers of Paris*.

—Hubert Wilkie has signed with Manager McCaul for next season.

—McCaul's Egan Student company closes in Brooklyn on May 19.

—The Alpine Rose closes with the Williamsburg engagement this week.

—Two acts of Enmet's new play have been written and are in his hands.

—John Hannon has been engaged by William Stafford for next season.

—The Rajah will be produced at the Avenue Theatre, London, on May 24.

—Comic opera will be given on the Iron Pier at Coney Island this summer.

—A second Orpheus and Eurydice company will shortly be put on the road.

—Julius Caesar is to be a feature of Mr. Keene's repertoire next season.

—Max Rosenberg goes with Joseph Murphy for the remainder of the season.

—Class Ellison, of the Modjeska co., joins the Madison Square next season.

—Mr. and Mrs. MacDonald, of the Boston Ideal, sail for England on June 3.

—Adele Belgrade has signed with Bartley Campbell for next season's Sibiria.

—Harry Dixey opens in burlesque at the Globe Theatre, Boston, on May 26.

—Hillie Harlow is under contract to Manager McCaul for a year from Oct. 1.

—Colonel Sinn has appointed Townsend Percy agent for his Brooklyn theatre.

—The Union Square and New Park Theatres will remain closed for the present.

—Adonis is the name of the character written into *Bluebird* for Charles Duan.

—Manager Samuel Fort, of Baltimore, is in town arranging for his Summer season.

—The Children's Fairy Opera goes to Philadelphia next week, and thence to Newark.

—Lizzie Evans will appear in Fogg's Ferry at Tony Pastor's Theatre on the 19th inst.

—The Pulse of New York will be presented on Saturday, May 10, instead of Monday, 12th.

—Memories and Nearly Two, new plays by Charles F. Tingay, will be produced next season.

—Charles Hicks is re-engaged as general manager for Manbury and Overton's next season.

—W. W. Randall will have charge of the press work of the Madison Square this summer.

—On Saturday night, at the Bijou, handsome souvenir programmes were given to the audience.

—Januschowsky goes to Europe this Summer, Lillie West taking her place in *A Trip to Africa*.

—Nell Gwynne has been put in rehearsal by the McCaul opera companies. It will follow *Falka*.

—The Esmeralda company closes on the 16th at Jersey City, having played forty-one weeks.

—Levy, the cornetist, signed last week to play during the Summer season at Coney Island.

—Fraser Coulter will play Wilfred Denver in one of Miner's Silver King companies next season.

—Hanche Corelli has been engaged for the Summer season at the Crystal Palace, Montreal.

—Emma Jones is engaged for the comic opera season at the West End Pavilion, New Orleans.

—No. 1 Queen's Lane Handkerchief will be to have played at Haverly's Theatre, Brooklyn, May 12, but the date has been cancelled in favor of the Mastodon Minstrels.

—Leonora Bradley, the leading lady with Robson and Crane, goes with W. J. Scanlan next season.

—Annie Wood, a clever comedienne, now with Harrison and Gourlay, goes with them next season.

—Brooks and Dickson now act as agents for many out-of-town managers, making this work a specialty.

—John E. Ince and John A. Mackay will visit watering-places with a musical comedy this Summer.

—For some reason, a gentleman in Providence, R. I., is anxious to secure the address of George Tyler.

—Well-Fed Dons will be played two weeks in Philadelphia, instead of three. It goes to Boston on Monday.

—Elliott Barnes' play, *The Blue and the Grey*, will be produced at Niblo's after the Langtry engagement.

—Will D. Ingram, of Parkersburg, W. Va., is still with the Bella Moore company, playing leads and leading heavies.

—Madam Piper will appeal especially to children. The libretto gotten out are based entirely on nursery rhymes.

—Havin's Theatre in Cincinnati closed the season 4th, the St. Quinten Opera company being the final attraction.

—O. W. Eagle is rehearsing with the Mugg's Landing company, with which he is engaged. The Landing opens May 19.

—S. P. Norman goes to Dayton, O., for ten weeks with the comic opera company which Townsend Percy is organizing.

—A. T. Moss, of the Buffalo Courier lithographic establishment, is at the Motion House. He will remain here several days.

—J. R. Doran replaces Frank Farrell as business manager of Young Mrs. Winthrop, the latter going with Lady Clare.

—Georgia Cayvan and other members of the M. S. companies have formed a club for Sunday excursions during the Summer.

—Pat O'Hara is meeting with success on the road as the Irishman in *Unknown*. His rich Irishman breeches are appreciated.

—Horace Vinton and May Wilkes have been re-engaged by Shook and Collier for a next season's *Lights of London* company.

—Upon Mr. and Mrs. Thomas Whiffen's departure for England, Louisa Eldridge will take the latter's place in *May Blossom*.

—Sydney Rosenfeld's play, *The Social Wheel*, will open the next season at Daly's. The piece is now in Daly's possession.

—Gus Pitou is busy on his arrangements for next season. He has two pieces which he will produce in the city on his own account.

—Byron Douglas has signed with the Madison Square for next season. He was with Edwin Booth during his recent season.

—Edward Coleman, who will appear in *The Pulse of New York*, has an emotional drama under the consideration of a city manager.

—Sadie Wells, who made a hit as the Lieutenant in *The Beggar Student*, goes on the road with the fairy opera, *Mountain Queen*.

—John E. Ince came over from Philadelphia on Monday for a short visit. He will probably appear in comic opera only next season.

—Charles Hawkins will replace Harry Ralston as the Cockney in *Love and Law* during the Philadelphia and Brooklyn engagements.

—Robert Frazer has built a model of the bridge used in *The Strangers of Paris*. It is to be exhibited wherever the company plays.

—Gustave and Charles Frohman have appointed Alfred Bouvier an advance representative of the Orpheus and Eurydice company.

—The Casino roof garden was not opened last night owing to the unfavorable state of the weather, but it will be inaugurated to-night.

—Harvey Reynolds, the variety actor, lately with *The Tourists*, and at present with the Rag Baby company, has signed with M. B. Curtis for next season.

—The Bijou managers have several good burlesques under consideration for next season. The rage for this class of production has set many writers to work.

—Milton Nobles has secured Jennie Satterlee for next season. Miss Satterlee has made a pronounced success of the Irish sourette character in *Love and Law*.

—A novel scenario is in preparation for the fiftieth night of *May Blossom*. It is said that it will surpass anything ever issued by the Madison Square management.

—The Frohman Brothers are posted in London by a number of English actors who desire to come to America. The average salary asked is twenty-five pounds.

—Goodrich Hall, at Poughkeepsie, N. Y., has been refitted throughout—new stage, new scenery, dressing-rooms, etc. The house will cost Geo. R. W. Goodrich still remains the manager.

—The customers are anxiously looking around for the map actors who started out this season with their costumes, many of which have, so far, only been paid by promises.

—Kate Claxton intends giving comic opera at the Third Avenue during the Summer. Her sister, Margaret Cone, will be the prima donna, and Charles Stevenson will sing the tenor roles.

—Fanny Westworth and Madeline Lucette shared the honors among the ladies of No. 3 Queen's Lane Handkerchief company during the past season. Marie Hunter was a good second.

—The Trip to Africa company is not playing this week. It will run three weeks at Haverly's, Philadelphia, opening 12th; then play four weeks at the Grand Opera House, Chicago, and close.

—Gale and Spuler are in active negotiation with Stetson to close the bargain for the transfer of the Fifth Avenue Theatre. It was to have been consummated on Friday, but Stetson was out of town.

—Wanted—A Partner is a peculiarly applicable title for Metastayer and Barton's piece. It is being played by the company on the commonwealth plan, and all are anxious to secure a partner with capital.

—Aimee requests THE MIRROR to warn the profession against a man named Louis Sallfield, who represents himself as her agent. Edgar Strachan is her only manager, attending to all her business.

—The Casino, when it was opened, had a debt of \$125,000. That has been very nearly liquidated by the earnings of the house, and the stockholders are consequently appreciative of Rudolph Aronson's skill as a financier.

—Sam Gray has left the McCaul management and gone to Europe for the Summer. Next season he will have an attraction of his own.

—As Geoffrey Ware, in *The Silver King*, Frank Harrington exhibits great improvement. He has acted the part all season with satisfying success.

—No tickets will be sold to spectators at the Fourteenth Street Theatre during the run of *The Wages of Sin*. That is to say, not if the management can help it.

—The Rag Baby company opens at the Fourteenth Street Theatre for six weeks on August 20. Willie Edwin and his wife may play the leading parts.

—Clare Scott asks THE MIRROR to contradict the report published recently that she would travel next season under the management of J. T. Moore.

—Gus Reynolds, who has played Harvey Duff with Bonadoni all season, is his pupil. His success in the part is satisfying. He acts as stage manager also.

—Hazel Kiefer has played a season of forty weeks this season. The company will give performances in aid of the Stanford Free Club on May 9 and 10.

—Several thousand people are heavy losers by the collapse of the Motion House. J. W. Fish, its President, who purchased South's Theatre, is a stockholder in the Motion, and that management as well as others were deposited.

—Next season several companies will carry uniformed bands. If this thing keeps up the ranks of the little German street bands will be depleted—which would be a blessing to the large cities, but a corresponding detriment to the parades.

—Harry Wetters and his company closed a successful engagement of two weeks at Haverly's, Cincinnati, last week. The act now in St. Louis. Hence they go to Chicago, where Mr. Wetters will produce a new melodrama called *The Dead Letter*.

—Companies are closing up rapidly. Among recent closures are *The White Horse*, William Stafford, *The Tourists* and a Silver King company. Maggie Mitchell and Gus Williams close on the road. *Esmeralda* closes on the 10th and Hazel Kiefer on the 17th.

—The company engaged by Williams and Tillotson for Lyndall includes Fred E. Wards, Burton Hill, James Tipton, Richard H. Strong, J. W. Sumner, W. J. Shaw, E. W. Parker, Kate Forsythe, Emma Louisa, Lizzie Fletcher and Sydney Armstrong.

—Stanford, Canada, has a novel way of honoring theatrical stars. When an actor or actress pleases the people the management of the Opera House places a two-sided portrait over a box or in a vacant niche in the auditorium. This was recently honored in this manner.

—On Friday last the following people left for Chicago to join the Rag Baby company: D. W. Higgins, Mark Price, Sam Harding, Joseph Newman, William Henderson, Joseph Mason, Edna Casey, Tillie McHenry, Ida Mitchell, Carlo Brown, Lane J. Vincent and James Alexander, Jr.

—The following people have been engaged by E. A. Sutherland for the production of *When Are They?* at Baltimore, on May 17: Joseph Harwood, L. R. Howell, Lillie Jarney, Eva Sutherland, Eugene Jackson, Eva Sutherland and Annie Douglas. After Baltimore they come to Haverly's Brooklyn Theatre.

—The T. P. W. Minstrels opened William's New Opera House at Dayton, O., on Monday night. The house was jammed. *Hamlet* was turned over. The house will be kept open all Summer, as it is especially adapted for a Garden Theatre. Correspondence of leading comedians, comedy, comic opera and musical companies is invited.

—Charles Tingay, who has been two seasons with William Stafford, has been offered leading business by him for next season, but has other offers which he is now considering; viz: Spider in the Silver King, and Gerald Weiss in *A Mountain Path*. He is a pupil of Harry Irving, and spent a week with him while the Stanford Company closed.

—A very happy pooling of interests has been made in Grand Rapids, Mich., and managers of leading theatres should make a note of it. The two best Opera Houses in that city, Redmond's and the Grand, have passed over one management. William H. Powers, of the Grand, has been chosen to take the helm. Companies playing there are certain to reap great benefit. When one house is open the other will be closed.

—The Emma Abbott company will bring its sixth season to a close on Saturday at the Chestnut Street Theatre, Philadelphia. It has lasted thirty-seven weeks, during which seventeen different operas have been produced and three hundred and two performances given without missing a single engagement. Emma Abbott will take the steamer for Europe on May 21, for the purpose of securing new operas for the coming season, when she will have a company consisting of one hundred people, including an excellent ballet.

—Gustav's comedy, *D. A. M.*, will open next September, playing in Providence and then at the Bijou Theatre, Boston, for the weeks of Sept. 8 and 15. The cast already includes Frank Mondinet, Duncan B. Harrison and Helen Parr. When combined the company representing *D. A. M.* will be one of the most successful of the city—very strong.

—Mr. Barton, the manager, informs us that most of the time is booked for the season and in large cities. The company will play very few one-night stands. Every effort will be made by the management to make the success as pronounced as possible in the last act, and the effects of a great first-night at a great Parisian theatre will be repeated on the stage. To assist in this Mrs. Minnie Wells and a corps de ballet are engaged.

—Last week William Stafford played an engagement at Williamsburg. He was seen to best advantage in *The Merchant of Venice*, his Shylock being a very finished piece of acting. His exits and entrances are the most striking parts of his work, and gained for him great applause. The methods and delivery of Mr. Stafford resemble those of Irving, of which school he is a follower. Supporting him were some very good and some mediocre actors, Charles F. Tingay, as Bassanio, received a share of the honors, while Charles Thornton, James H. Mahoney and William Bohne gave able assistance. Evelyn Foster, as Portia, displayed a thorough knowledge of her art in the difficult part, and in the comedians, *A Happy Pair*, which followed the tragedy, proved her versatility. The costumes, scenery and mountings were very fine and a feature of the engagement.

The Usher.



In Usher's
The Usher's Last.
—Lord's Last's Last.

I am sorry for Gotthold's failure at the Comedy, for he is an actor of sterling merit and a man of estimable qualities. But the plan of the most experienced leading men going off to make the most of a bad bargain, and drop Random Shot like a hot potato at the very earliest opportunity. Continuation will merely increase his losses.

Some members of the Elks have taken a house for use as a Summer club at Rye Beach, on the Sound. Boating and fishing, bathing and driving, are some of the attractions of the place. I am told that weary professional friends who receive an invitation to visit the Sub Rosa (suggestive name) ranch will always find the latch-string hung out and a never-failing demijohn of something within.

Oakey Hall's letter to the London Times on municipal government in this country has aroused some discussion and occasioned a good deal of favorable comment from the English press. Mr. Hall's knowledge is manifold. He is as familiar with politics and literature as with the drama and law. Few men possess such a variety of accomplishments, and fewer still are able to turn them to brilliant account.

I am told that Edward Connell, who is in the cast of A Night in Venice, is going about and loudly denouncing THE MIRROR for having pronounced his performance in that opera a dismal exhibition, and having described the singer himself as "great and coarse." Now it may be that Connell is not to blame for this—his obesity and his vulgarity may be the products of nature. But if that is the case it does not excuse Connell's persistency in thrusting his formidable malodorous coarseness under the public nose. Connell furthermore announces in terrible accents that he means to "boycott" THE MIRROR (whatever that may imply) in future. Ha, ha!

The Frohmans and Wallack have set back the production of The Pulse o' New York from Monday to Saturday night, so Maubury and Overton will have a clear field for their Wages of Sin at the Fourteenth Street. They have great hopes on making a success, and their expectations are well-founded, for the play has enjoyed remarkable popularity in England. Unlike the majority of latter-day British melodramas, it does not depend on comic surprises or intricate mechanical effects. It will stand or fall solely on its dramatic merits, and these will be developed by a cast of exceptional strength.

At stated intervals Jennie Yeamans is accused of having married somebody. Frank Daniels is the last individual with whom her name has been matrimonially associated. Miss Yeamans asks me to inform my readers that she isn't a Mrs., and at present has no idea of becoming one. I suppose, like Mary Anderson, she is wedded to her art. Art is a nice thing for an actress to wed—it doesn't cost as much to support as the average husband.

They are very virtuous in St. Louis. The good young man of the *Fort-Disparit* has discovered that there is a can-can danced in Lynd's Around the World company, which has been appearing at a theatre in that city, and he dresses half a column to a highly-colored description of it. "For pure and aggravated indecency," says he, "it is fully up to anything to be seen at the Mobile (sic) in its pinkest days." "Pure indecency" must be a peculiarly contradictory compound, and the "Mobile" is probably one of the exclusive nights enjoyed by G. Washington Phipps while doing U-r-p. The good young man further informs his readers that the dancers display a species of linen garments that are usually to be seen only on clothes-lines in back yards.

Seasons are closed for various reasons, but the latest is furnished by Roland Reed. His manager telegraphs that acute pharyngitis prevents Reed from singing and necessitates a rest. That would be a convenient term for some other stars to use to denote a state of

financial collapse. Reed's season, by the way, has been a prosperous one, and he retires for a vacation compelled by the genuine ailment.

Why Montgomery Resigned.

The manner in which George Edgar Montgomery has been treated by the Jones Family, who run the Times, should arouse indignant protestations from every dramatic journalist in the city. However opinion may differ as to Mr. Montgomery's merits as a writer, his bitterest enemy must admit that the theatrical department of the Times since he began conducting it has been notable for honesty, dignity and candor. Mr. Montgomery's judgment may sometimes have been at fault, but his integrity and fairness of purpose could not be impeached. He has always been outspoken, fearless, independent and true to his convictions. The natural consequence is that the Times criticisms to-day command consideration and respect. Before Mr. Montgomery took hold the paper was held in contempt by professional readers. The dramatic column had been used to gratify personal spleen and to grind personal axes. Indeed, it is hinted that one of the present incumbent's predecessors was a "striker."

Having rescued the Times from disrepute, Mr. Montgomery has been asked to resign his position, the resignation to take effect June 1. The gentleman himself is reticent as to the reason that led the Jones Family to depose him, but it is an open secret among journalists familiar with the interior workings of the Times office.

Mr. Joseph Hatton, a presuming little Jew, is understood to be the rigger in the fence. He is a hanger-on to a certain literary circle in London. He is the author of two or three silly novels which brand him as a man who cannot write. When in London he acts as correspondent for the Times. He came to this country last Fall with Irving as a sort of Silas Wegg. Such valuable impressions as the tragedian obtained from sleeping-cars, stage-doors, hotels and complimentary banquets Mr. Hatton has transcribed, and the result will be a volume of taffy which will be issued in time to make Irving solid with the American public for his next tour. Mr. Hatton, in the guise of the star's friend, worked the press to the extent that he was able.

But he was not successful in working Mr. George Edgar Montgomery, who wrote some very vigorous adverse criticisms on Irving's performances.

This annoyed Mr. Hatton, who saw with unconcealed displeasure the actor who hired him cut and slashed in the columns of the paper with which he (Hatton) was connected. So, it is said, he determined to get square with Mr. Montgomery, and having toadied to and cajoled the Jones Family in a variety of ways, he exerted his influence with that very weak-kneed band to have the Times critic dismissed. We cannot vouch for this explanation of Mr. Montgomery's resignation, but it bears evidence of probability and is told with much appearance of authority in journalistic circles.

Among the candidates for the vacant position the name of Frederick Schwab is mentioned. He was formerly the dramatic critic of the Times. A more unpopular individual could not be brought to light if the realms of snobdom were scraped with a fine-tooth comb.

What's in a Name?

Billie Barlow, with whose name our readers are acquainted, made her first appearance in this country in D'Oyly Carte's companies in Les Manteaux Noirs. Some time ago she became one of the members of the Bijou Opera troupe, as the nimble god Mercury in Orpheus and Eurydice.

Now all who have seen the fair Miss Barlow need not be told that she is of the feminine gender. Yet the name Billie actually was the cause of Messrs. Miles and Barton, her former managers, causing their lawyer to move to dismiss an action brought against them by Miss Barlow, on the ground that there was no such lady. In answer to this contemplated speedy determination of what promised to be an interesting legal battle, Messrs. Howe and Hummel, who championed the interests of the fair Billie, insisted that their client was attached to a name by which she was recognized both in the profession and among her circle of acquaintances, and that she was Billie for the purposes of the lawsuit as well as for the purposes of her personations on the stage.

Judge Nehrbas, before whom the case was argued, said the motion was too frivolous to entertain, and Miss Barlow can now continue her lawsuit as Billie to her heart's content.

The Golden Hoop.

The Hoop of Gold company arrived in town from St. Louis on Tuesday, having closed the season there. Meeting a MIRROR reporter on the Square, Manager Charles H. Hicks spoke of the results of the trip to and from the Pacific Coast. "From the beginning the Hoop was a great go. In Chicago our second engagement drew \$5,000 on the week, and we have been invited to call again. Brooklyn and Jersey City gave us a cordial welcome. We hope to soon have an opportunity to present it in the Metropolis. Nearly all time is booked for next season. But The Wages of Sin will probably be on the road also, and we may rearrange our dates that the two may not clash."

"Was your San Francisco engagement profitable?"

"Yes, indeed. We played in several of the

contiguous cities, and from our reception I think it a very good country for melodrama. We could have continued longer and had offers of good dates; but circumstances are now an absorbing quantity, and while elephants are dangerous to trade with. We open early in September. The company will be the best we can secure, and we will have new scenery and accessories. We only travelled over one section of the country—in a bee-line, I may say—and there is much fallow ground to work."

A "Racy" View.

Sydney Rosenfeld ran over from Philadelphia on Tuesday, and was buttonholed by a MIRROR man in a quiet corner.

"How did you catch on in Philadelphia with Well-Fed-Dora?"

"Immensely. I am perfectly satisfied. You see, it is a harmless burlesque and cannot offend anyone. Besides, Fedora was played in Philadelphia quite recently, and my burlesque follows the story. I am now more convinced than ever that burlesque will be the thing next season. The songs introduced take very well."

"You go to Boston next week?"

"Oh, no. We have been doing too well in the Quaker City; so we will remain there until we come to the Fifth Avenue in this city on May 19."

"Have you anything under way?"

"Yes; but, as you know, I am peculiar in my methods. I begin a subject and let it drop, returning to it at intervals. Next season I will confine myself to burlesquing matters with which the public are well acquainted."

"Has Mrs. Rosenfeld disappeared from public view?"

"As far as the stage is concerned—yes. Her ability as a writer is too valuable to waste, so she is assisting me in my literary work. In addition she has business of her own, having already published novels through Tinsleys, the London publishers."

"Do you think Fortescue will make a hit here?"

"Certainly. After we had begun our rehearsals three managers offered us time."

Campbell's Affairs.

Bartley Campbell sails on the *Servia* next week. He delivered the following with lightning speed to a MIRROR reporter:

"I will run into Germany, where My Partner and The Galley Slave are being played. In London My Partner has been a success, but the public did not seem to understand the character of Major Britt. I have decided never to consent to the presentation of any of my plays unless I am present myself and select the company."

"Aldrich and Parsloe part company?"

"Yes. Mr. Aldrich is looking around for a Chinaman. They shared \$24,000 this season."

"Siberia and The White Slave will, as usual, go out?"

"Yes. The White Slave cleared \$2,300 more than its first season. Siberia plays to packed houses everywhere, and in one week cleared \$3,450."

"You have sold Ardendale to W. J. Scanlan?"

"Yes. It is a reconstructed version of My Geraldine. He will play it more frequently than Friend and Foe, as it affords him greater scope."

"How is Separation doing?"

"I cannot complain. It will go on the road next season, opening in Chicago."

"Have you arranged about producing West Point, your opera?"

"I have not had sufficient time. You see, I do all my writing in the country, and can only run into the city for a short time."

"Have you any other plays in hand?"

"Yes; I have one, A Social Study, but it is not ready to present. This, as usual, has been the best season I ever had."

Harry Miner's Enterprises.

"I have been fortunate in my season," said Harry Miner to a MIRROR man. "It has exceeded my anticipations. The home theatre will be closed for only four weeks this Summer, when improvements will be made. I will have the interior decorations touched up, and a circular dome built over the lobby, with a stained-glass roof. The theatre has paid me very handsomely."

"You don't propose to give up the variety business?"

"I should say not. Kill the goose that laid the golden eggs! Oh, no! I shall keep both houses going all Summer. The rumor that the Eighth Avenue Theatre is to be devoted to other than variety business is incorrect."

"What about the report that you are to build a theatre in Newark and another on Third Avenue in this city?"

"I intend building a theatre in Newark soon, but the Third Avenue project is a myth. It is certain that I will have another theatre in this city somewhere, but I have not chosen the site."

"There are now three Silver King companies on the road. Will they be sent out next season?"

"As they have all been doing a large business, I am debating the advisability of sending them out again. I will certainly have two on the road, if not three. It is only a question of suitable people—people who will remain the season through. I will have the best or none. To obtain trustworthy and capable

people is no easy task. I have engaged Frederick De Belleville to play Wilfred Denver, and a well-known leading lady for Nellie. I don't care to mention her name, as the contract is not yet signed."

"You have a new melodrama, The Crimes of Paris?"

"Yes, but I will not send it out next season, as I wish to produce it in first-class style, and I have not time to give it proper attention."

"And your Comedy Four?"

"They have done very well. John E. Murphy has written a three-act comedy suitable to their abilities. They will play it in legitimate theatres only."

"The variety business appears to be developing into the combination system, does it not?"

"Yes; but these combinations cannot give the best class of talent, as salaries are too high. Where they fail is in the management. I adopt a system in regard to all good variety people. I give them sixteen weeks certain during the season, providing they only play with me in this city."

"Then all your enterprises are flourishing?"

"Yes; I could not wish for a better season."

Manager McCaul's Plans.

Manager McCaul yesterday informed a MIRROR reporter that he would leave for Europe on May 30. He will not do any opera at the Casino other than *Falks* before September. The Merry War goes to Chicago and will be kept out until the middle of July. He has engaged Charles Dungan for next season, and several other prominent artists. It is his opinion that burlesque will be the fashion, but he does not think that it will interfere with good comic opera. Speaking of the failure of the Marine Bank, he said it was embarrassing to him, but he had other funds for working capital. He has no doubt that the bank will come out all right.

Brooks and Dickson's Addition.

Messrs. Brooks and Dickson have added another branch to their business. They occupy extensive offices, and have a large staff of assistants, as they have decided upon transacting regular agency business. Yesterday a MIRROR man was informed by the partners that they will devote a whole floor of their building at No. 44 West Twenty-third street to actors and managers for the transaction of business. They will only represent one theatre in each city, and will attend to booking dates, making routes and engaging companies. Actors can enter their names upon the books and no charge will be made unless positions are obtained. They invite combinations to furnish them with a list of their requirements, and will provide companies, printing, scenery, costumes, and even arrangements for the decoration and furnishing of theatres. In fact every detail of professional work will be attended to personally.

Barrett's Movements.

Joseph Levy has engaged a company to support Lawrence Barrett for next season. With one or two minor changes it will be composed of the same people as last season. Louis James and Marie Wainwright continue with the star. He leaves London on July 4 and opens in Denver during Exhibition week, making a jump direct there. He has purchased a new five-act tragedy in blank verse upon the subject of Thomas à Beckett, Archbishop of Canterbury. From Denver he goes to Salt Lake City and San Francisco. His manager has made out the route, and the company will be in readiness to join Barrett on his arrival.

A Bogus Agent.

One Frank Arthur on March 4 called upon Hyams and Leonard, the managers of Tally's Opera House, Shreveport, La., and represented himself as an authorized agent of Manager John A. McCaul's company, and made a contract with them to play the McCaul company for two nights, April 14 and 15, and a matinee, Colonel McCaul to receive eighty per cent. Upon the strength of a legally worded and formal document he borrowed ten dollars from the Southerners. They have forwarded the document to THE MIRROR, as no company put in an appearance. A reporter called upon Manager McCaul yesterday, and showed the paper to him. He says he has no one in his employ named Frank Arthur; does not know him, or of him, and never authorized any person to make said dates.

Mrs. Nat Goodwin's Condition.

A MIRROR reporter yesterday afternoon made inquiries about Mrs. N. C. Goodwin. He ascertained that on Friday last Mrs. Robertson, Abbe and Weir held a consultation, and the Associated Press telegraphed to Chicago and other places that she was dying. It is true that she was dangerously ill, but they had not despaired of her life. Nat Goodwin is playing in Chicago. He was so distracted that he telegraphed he would return at once if the report was true. It is thought she will recover if great care is exercised. Her complaint is described as a complicated intestine trouble. Yesterday she was much better.

Monte Cristo will go on the road again next season. Stetson threatens to proceed against W. E. Sheridan, who proposes to play Dantes on the Pacific Coast. If the late Lizette Price (Mrs. Fechter) couldn't stop Stetson, how can Stetson stop Sheridan?

Decision in an Important Case.

On Sept. 27, 1881, the Metropolitan Concert Company, Limited, issued to Henry E. Abbey and Edward G. Gilmore, for a period of two months, commencing Oct. 1, 1881, the use of the property at the corner of Broadway and Forty-first street, now known as the Metropolitan Theatre, for the sum of \$1,500 a month. This lease provided that Abbey and Gilmore should be entitled to an option, to be exercised on or before Nov. 10, 1881, of a further lease for a period of one year commencing Dec. 1, 1881, at the weekly rental of \$100; and to a further option of a lease for the further period of two years from Dec. 1, 1882, at \$750 per week. Abbey and Gilmore went into possession and expended over \$11,000 in the construction of a stage and other appurtenances; they gave certain performances and remained in occupation until the 1st of December, 1881, on which day plaintiff insisted and defendants stated that the option for further term of one year had been exercised, and the plaintiff demanded rent at the rate of \$100 a week under the supposed new agreement. The defendants continue in possession of the premises until Jan. 31, 1882, refusing to recognize the plaintiff's claim under the agreement, and insisting that their only liability was for use and occupation.

In December, 1881, the plaintiff began two actions, through their counsel, Messrs. Thompson and Leeds, for four weeks' rent at the rate of \$100 per week. In April, 1882, the third action, to recover \$1,400 for fourteen weeks' rent, and in May the fourth action, to recover \$1,700 for two weeks' rent, were brought. All of these actions were based upon the theory of the exercise by the defendants of the option. To these actions answers were interposed by the counsel, in which the defendants denied having exercised the option. In June, 1882, action No. 3 appearing upon the day calendar, the defendants' attorney desiring an adjournment, stipulated that the verdict of the jury or the direction or order of the Court in actions Nos. 1 and 2, should be taken and considered as in action No. 3. A few days afterward default was taken in actions Nos. 1 and 2 upon the failure of the defendants to appear for trial. In August, 1882, their attorney moved to set aside the default, which was denied by Judge Sedgwick on the ground that it appeared that the defendants had exercised the option to take a further term, and that the defendants' interposition were not sufficient. Judgments were entered against the defendants in actions Nos. 1 and 2, and a motion made for judgment in action No. 3 based upon the stipulation which had been entered into. An appeal was taken from the decision of Judge Sedgwick to the General Term of the Superior Court, which affirmed the order; and thereupon an appeal was taken by the defendants to the Court of Appeals, which likewise refused to open the default.

Previous to this decision, action No. 4 had appeared upon the day calendar of the court, and being pressed for trial, the defendants' attorneys stipulated that, if an adjournment was consented to and the Court of Appeals should affirm the order appealed from, plaintiff might enter judgment without further defense being interposed.

Immediately upon the defendants being informed that the Court of Appeals had decided adversely to them, they changed their attorneys, Mr. Gilmore engaging ex-Judge Elinor Hooper as his counsel, and Mr. Abbey engaging Mr. George I. Ryan. A motion was then made by the new counsel in behalf of the defendants to set aside the stipulations which had been previously entered into, upon the ground that defenses which existed in the case had not been interposed by the former attorneys. After an extended argument at Special Term, this motion was granted, from which an appeal was taken by plaintiff to the General Term and from thence to the Court of Appeals, which affirmed the order.

The issue raised by the amended answers which were then interposed by the defendants through their counsel, was referred by consent to Hamilton Cole, Esq., as referee. A large amount of testimony was taken before said referee, extended argument had and elaborate briefs submitted.

Among other defenses, it was claimed that the lease used upon non *ad hoc* vices and void in that the plaintiff corporations, held and possessed and person same only for the purpose of using the same in the transaction of its business; and when not required for the use of the corporation, it was bound to sell the same, but had no power to lease it. It appeared that plaintiff corporation was organized under the laws of 1873, known as the Business Corporation Act, for the purpose of giving and providing concerts and musical entertainments and to found a musical library. The defendants contended that, by leasing the premises, the plaintiff put it out of its power to carry out the objects for which the corporation had been formed, and having no power to lease, it was required to sell the premises if it had no use for them. The plaintiff claimed that the lease was merely temporary and did not deprive it of the ability to carry out the objects of the corporation; and that the presumption was that the lease was in furtherance of the general objects of the corporation.

The referee held that the lease was clearly *ultra vires* and void under the statute creating the corporation. That the lease was not a temporary lease, but one which under its terms could be extended over three years; and the statute granting to the corporation only the power to sell and convey operated as an implied prohibition of the exercise of a power to lease. That the object of the statute in thus limiting the corporate power was to prevent corporations formed for special purposes from becoming large landed proprietors, so that, when real estate acquired by them ceased to be necessary for the purpose of the business, they should immediately sell and dispose of the same and could not use it to acquire money for the purpose of carrying on the business of the corporation elsewhere.

The actions were dismissed and judgments directed to be entered in favor of defendants. The effect of this decision is to return the defendants from liability to pay rent for the entire year, amounting to about \$100,000.

TELEGRAPHIC NEWS.

The Rag Baby's Go at the Mob.

[BY TELEGRAPH TO THE MIRROR.]
 Boston, May 7.—Folios at the Park and Topsy-Turvy at the Museum opened second week to large houses. Large house at Boston Theatre to witness Julius on its return.

A Rag Baby had a large house at the Bijou, and seemed to "catch on."

The Globe was closed Monday night. Storm Boston had a good house there last night. Large business anticipated.

Revue-Royale at the Howard and variety and specialty at Windsor and Brylston. Good house.

On the Coast.

[BY TELEGRAPH TO THE MIRROR.]

San Francisco, May 7.—Excelsior closed Saturday and left for the East. Bert's lease of the California has been cancelled.

The Pop company closes at the Bush May 10. Kate Costelloe did not appear at Saturday's matinee, being ill. Emma Stanley took her place. The company starts on an interior trip next week. The Octagon was put on at the Grand Sunday night. Lack of patronage closed the house the next night.

Rhea was well received by a crowded house at the Baldwin. She appeared as Adeline, with a fine supporting company, including John T. Malone, who was welcomed by many friends.

Orpheus a Western Hit.

[BY TELEGRAPH TO THE MIRROR.]

Chicago, May 7.—A large audience at the first performance of Orpheus and Eurydice at Haverly's. It was an instantaneous hit, and in three weeks' run promises to be brilliant. Sol Smith Russell had a good Sunday night house at this theatre, closing a season variously estimated by various chroniclers at from eighty to ninety weeks.

Madeline opened to a large house at the Grand, in Mary Stuart. She will draw liberally upon her repertoire during the "farewell."

A large audience crowded Haverly's to greet Mrs. Goodwin in Hobbes and Thine Bella. He had a flattering reception. At McVicker's Lena and Cushman opened to a fair house. The Strangers drew well at the Academy.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

Syracuse, May 7.—John A. Stevens, in Unknown, had a good house at the Wining on Monday night. Monte Granger had a fairly successful engagement of three nights in Clats and the Forge-Master.

Providence, May 7.—Joseph Murphy had a top-heavy opening Monday night, presenting Shamus Khan. He was ably seconded by Della Melville.

Buffalo, May 7.—The waning season shows itself in dullness. The Rajah, in all its glory, failed to bring out more than a medium audience at the Academy Monday night. Walle's is closed. The Adelphi, which is always sure of a full house Monday night, proved an exception this week. Lillie Hall's combination is the attraction.

Ozama, N. Y., May 7.—Den Thompson played to a packed house Monday night.

Washington, D. C., May 7.—Lizzie Evans made her earlier debut in the National Capital Monday night, to a packed house, and was enthusiastically received, having a call after every act.

S. G. KINGLEY,

Manager National Theatre.

Pittsburgh, May 7.—Arthur Rehan's company, in 7-30-8, opened at the Opera House on Monday night. The audience, not large, was highly pleased, and the press comments were very favorable. Library Hall is closed this week through Roland Reed's non-appearance. Manager Foster has a row to pick with Messrs. Mortimer and Reed. The Blue and the Gray is understood for next week. Leavitt's European Star company is having fair attendance at the Academy.

The Cup and the Stage.

If we are to believe those who have a weakness for dropping into reminiscence, real exhibitions of drunkenness on the stage are very rare nowadays as compared with the olden time. Actors of the present, 'tis said, are not the roving fellows of the past. If so, it is for the better, and greatly to the credit of the present generation. Drinking-bouts among actors are not a great rarity; but traces of these bouts seldom appear in contemporary gait upon the stage. The stories—many of them probably exaggerated—told of the pranks of prominent actors of other days, are eagerly read, without a thought extended upon the degradation revealed. Were these pranks duplicated to-day, even in modified form, the press would take note of them only to express the contempt and disgust of the public for those concerned in them. The day has passed when the worship of the bottle threw a glamour of romance over the lives of public men.

Occasionally an actor forgets himself. One of these rare instances is presented this season. A well-known actor, comedian, a man advanced in years, and in his other moments a person of dignified mien, has been continuously "under the influence" for weeks. During this time he has played slightly, to the disgust of audiences. The press has scored him mercilessly. Our out-of-town staff has taken note of his condition time and again. But the man was too fond of the bottle to be aware of the scandal he was creating. His marvellous appearance on the stage—his thick utterance—forgetfulness of his own position—the unliking, the ignorant, but marvellous feeling of disgust in others that he had been so long under the influence—these things he will have to seek a new path. He will have to seek a new path. He will have to seek a new path.

to see him, he is ever so sober, ever so apologetic, ever so penitent. Town talk will ever cry him down in the places he has visited during the last six weeks or more.

At the Park Theatre, last Wednesday night, a befuddled actor staggered upon the stage to sing an important part in *The Marquise*. At one time he fell to his knees. Not a note could he sing, but he sang at the music and garbled his lines to the amusement of a large and good-natured paper audience. It was a pitiable sight. It was found necessary to abruptly ring down the curtain in the middle of the last act.

The Mission avoids scandal. Its staff is especially instructed to pay no attention to the wagging tongues of scandal-mongers. The pre-eminence of this journal among the profession is greatly due to this avoidance. But the laudal conduct of the two players mentioned certainly deserves exposure and the severest censure.

A Thrilling Episode.

During the performance at the Grand Opera House, Brooklyn, the other night, as the second act of *The Power of Money* was in progress, the people on the stage were startled by a commotion in the wings and a wailing cry, coming apparently from beneath the stage. The nervousness of the actors became apparent to the audience; and when at the conclusion of the act the curtain failed to descend, and the picture was held for some moments, until some one had recovered the presence of mind necessary to give the usual signal, a Mission reporter, who was among the audience, hastened around behind the scenes to learn the cause of the excitement.

A scene of wild disorder met his gaze. Actors, carpenters and stage-hands were hurrying to the stairs leading down to the rooms beneath the stage, bearing in their hands axes, stage-braces, hammers, etc., which were eagerly seized by an excited group of men, pressing around two of their number, who were digging at the proscenium wall as though their lives depended upon the result. Turning to the terror-stricken group of ladies who were huddled together in the star-room, the reporter eagerly sought for an explanation. Interposed with many sobs and expressions of grief, the following facts were elicited: One of the ladies had brought to the theatre that evening her little fair-haired darling, the pet and pride of the company, and while upon the stage had left him in her dressing-room in the care of her maid. During the temporary absence of the latter, the little one had crept beneath the dressing table, where that day the plumbers had made an opening in the wall by removing the bricks level with the floor, large enough to insert a register grating. The little thing had fallen through, and was now imprisoned ten feet below, between the brick partition of the dressing-rooms and the solid wall of the proscenium, a space of about twelve inches.

The reporter, making his way between the weeping ladies, gathered near the aperture and peered down into the darkness. Nothing but a few inches of the walls on either side was visible. Between the noise of the blows upon the bricks beneath and the falling of the mortar, there rose up a faint, wailing cry.

Thankful that life was not yet extinct, the reporter hurried below, and joined the eager group around the two perspiring men. The yellow glare from the lanterns and candles shone round upon the beams and uprights, the traps and coverings of the cellar, and lighted up a tear-stained, agonized face, bending over the railing of the stairs—the face of her whose little one was lying between those dark walls, perhaps maimed and bleeding. The workers were now at fault. The cries had ceased; whether from fear or because the little voice was hushed forever—none could tell. An awful silence reigned. The men hesitated. In an agonized whisper a voice came from the landing: "Is he alive? Have you found my darling?"

"Not yet; but he's all right," Mr. Kilday replied, and seizing the pick from one of the men and exerting his Herculean strength to the utmost, pried by piece the solid wall was hewn away. Again the pitiful cries were heard. Fearful lest at each succeeding blow the sharp pick might crash through into the gloomy space beyond and end the life of its little tenant, he hesitated, but urged on by the supplicating voice above, he renewed his noble efforts, and at last, after a brief space, that seemed an eternity to those who hung breathless upon every stroke, a wild shout of joy rang out as the sharp steel broke through the wall and the broken bricks and mortar fell with a dull thud down into the darkness. Seizing a lantern Mr. Kilday peered eagerly into the breach. The feeble cry was more distinct.

"I see him!" he cried, "I see his dear little face!" and thrusting in his arm, amid a double silence, he grasped him by the tail, and in another moment the dog was safe in the arms of his weeping mistress.

Facts and Figures.

A reporter of *The Mission* made another detour among the managers and treasurers in quest of facts and figures relative to the season's business. Below will be found the result of his inquiries:

Niblo's: C. C. Reeve said: "Our accounts are not yet balanced, but I will be frank and give you a fair idea of the business done. Kralitz's Excelsior varied very little from night to night. Langtry's engagement drew as high as \$11,000 a week. The only poor business we have had was one week of *The Pavements of Paris*. Keene played one of the best engagements, and I think when our books are made up the weekly average will be over \$7,000."

Fifth Avenue: Mr. Pitou says the season at this house has been so fruitful and the successes and failures so intermingled that he could not give any figures. Some weeks have been extraordinary. Langtry was a big drawing card, and the first production of *Confusion* swelled the receipts. Skipped by the Light of the Moon promises to bring in a large sum. The house will be run by Mr. Stetson next season.

Madison Square: In the words of Charles Frohman: "The Madison Square Theatre has only had one bad week—Christmas week. Holy week, when only a few performances were given, it is natural that the receipts fell off. Even Deima's Daughters had a big week. Many people were anxious to see such

a curiosity as a Madison Square failure. The Rajah, Alpine House and May Blossom all did well. The latter, I think, will be the best drawing play we have ever put on. Our house, as it is well known, is very small; yet, taken week by week, does not go above \$6,000 or under \$5,000."

Wallack's: Theodore Munn is the only person who can give any information about this theatre, and he is difficult to find. From inquiries the reporter learned that during the run of *Lady Clive* the piece was played to the capacity of the house. The Wallack engagement is passing out fairly.

Third Avenue: Charles P. Batton, the treasurer, informed the reporter that the changes which had taken place during the season would not admit of him giving any definite figures. Since Curtis and Stevenson have entered upon the management each engagement has been profitable, and their arrangements for next season guarantee good attractions.

Fourteenth Street: Manager Calville declined to give figures, as people might be incredulous. He thinks that, with the exception of two, his house has made more money than any other in New York. The *Baronnet* and *Edwin Booth* seasons must certainly have swelled the treasury.

Bijou: "We cannot give any figures," said Manager Donnelly, "but *Orpheus* and *Eurydice* played to large receipts. *La Vie* did not average more than \$4,000 a week."

Comedy Theatre: No account can be had of the receipts of this theatre. While under Billy Birch and Haverly business was very poor. When Gale and Spader took it in hand the receipts improved, and during one week of *Pick's Bad Boy* reached \$5,700.

Theatre Comique: Archie Stedder thinks that his house would not credit the Comique season. It failed if the average receipts were at this house the house has invariably been profitable, and seems for Dan's Tribulations are not to be had unless booked in advance.

Union Square: Leigh Lynch was very frank with the reporter, saying: "I will not commit myself by giving figures haphazard; but if you will give me a little time I will look over the books and get an accurate account for you."

Letters to the Editor.

A FALSE REPORT.

CHICAGO, April 29, 1884.

Editor New York Mirror:—Would you please contradict the report that was circulated in the dramatic papers two weeks ago, that I had accepted an engagement as manager of J. T. Moore. There is no truth in it, as I found him not responsible, and I have made no arrangements for next season. Yours respectfully,

CLARE SCOTT.

ONLY A WOMAN'S HEART.

NEW YORK, May 3, 1884.

Editor New York Mirror:—In your last issue you state that *Only a Woman's Heart* is on the road again. In consideration of the fact that it has been a success from its first presentation, and steadily growing in favor and patronage—with a route settled and closed until the middle of July, I cannot see how the word "again" crept into the item. The item might justly have said, *Only a Woman's Heart* is still in Canada playing to very satisfactory houses, with Newton Beers as the star. Very respectfully,

C. R. GARDNER,

Proprietor and Manager.

A WORD TO THE WISE.

AMHERST, Ill., May 3, 1884.

Editor New York Mirror:—Allow me to say a word to the managers of one-night stands who are now looking for other plays in regard to *Ten Minutes' "one-a-week"* idea. I have tried it for the entire season just closing, and it has proved the best season financially I have ever had, not to say anything of the amount of labor saved, by not having to advertise and care for a half dozen entertainments at one time. Not only that, but it brings me a much better class of companies; and it is the large attraction that pays at the time and in a "long run." I am looking for the coming season still a better class of very large and grandest acting for dates. Those who will try this will have reason to be thankful to *Ten Minutes*, as I have. Respectfully,

R. W. CORRETT.

THE PATERNITY OF MAY BLOSSOM.

Editor New York Mirror:—Having been recently solicited by members of the New York Press (who had heard that I was in some way connected with the authorship of *May Blossom*, now running at the Madison Square Theatre) to make some statement, or allow them to, concerning the same, I take this opportunity of giving the very latest and most correct account of the birth and development of this very successful production.

Some seven or eight months ago Mr. Belmont placed in my hands the prospectus of a new play, and I had just started, with the request that I read them over, and make such alterations, amendments and interpolations as I desired; to use his own words, "Do as you please with them—cut, slash, take anything out you want to, and insert anything you please." Giving me a rather confused idea of his plot, I took the two imperfect acts to my room and read them carefully. I did not like them, and as the author had given me carte blanche to "cut and slash," I had no hesitation in running a pen through almost every page, and revising and abolishing the two acts, using almost exclusively my own language, but adhering as closely as possible to Mr. Belmont's idea of plot, substituting my own to the author, he expressed his unqualified approval of it, and then handed me a skeleton of the third act, which I served in precisely the same manner.

Some three weeks elapsed, and I called Mr. Belmont for the fourth act. He stated that he had been so busy at rehearsals, etc., that he had not been able to get a pen to it—that he had thought it over a great deal, but he did not know how to end the play. We discussed the development, and I promised that if he would allow me to furnish my money by again reading the three acts that I had written, I would undertake to finish the piece. He immediately accepted my offer. I soon got the subject again fairly in my head, and in a short time returned the play to him—finished. After receiving the piece he became so suddenly overwhelmed with work for the theatre that I found it next to impossible to see him, and whenever I presented myself at his office door, I was invariably greeted with the information, "Mr. Belmont is out!" Subsequently I went to San Francisco, and while absent arrangements were made for the presentation of the piece at the Madison Square Theatre—much to my astonishment, as Mr. Belmont informed me some time before that he would not allow it to be done there, as it was intended for the road, under the management of Charles Frohman.

Upon my return from San Francisco I called upon Mr. Belmont at his residence the day after the initial performance, and found him ill in bed. While he recovered we cordially, and talked freely of the criticisms upon the play in the morning papers, but scrupulously avoided any mention of my work, and has since then even failed to keep his promise to furnish me with tickets to see the performance. However, I did see it, and while I observed a number of changes from my text, and considered able testimony of my language, inevitably to obscure its paternity, and a reversal of a scene here and there, the fact still remains that the play stands very near as I wrote and developed it. A reference to my manuscript, if Mr. Belmont has not destroyed it, ought to convince him of the fact.

As to the origin of the plot, which Mr. J. A. Hesse stated in your columns was taken from a play or novel called "My Wife's Lover," I know nothing. Mr. Belmont led me to believe that he had given me it in original form. In reading the play I had nothing to follow but the conversation we had upon the subject, and as it is slightly unoriginal, I recognize the demerit as being almost identical with my conception.

I have been asked why I do not claim an interest in the production. To this I answer that the work I did was through personal friendship for Mr. Belmont—from whom, however, I expected a more generous recognition of my labor than I have received.

In view, therefore, of the reasons introduced at the beginning of this card, and the rather questionable information Mr. Belmont has given to the various newspapers, claiming every scene, incident, the language, plot, etc., of *May Blossom*, I feel compelled to say that no one knows better than Mr. Belmont does himself that his statements are false and absurd, and that without the aid of gloves he can detect as much of my work in *May Blossom* as he can of his own.

In substantiation of my statements I can, if necessary, bring witnesses to whom I privately read the acts as I finished them. Respectfully yours,

HOWARD P. TAYLOR.

NEW YORK, May 6, 1884.

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Indianapolis, Ind.

The Gay Capital.

Paris, April 23, 1884.

Who has made the tour of the provinces, and is home again with a train-load of laurels. Her opera of *Madame Boniface* is in demand than the proverbial hot cakes, and will be put on again at the Bouffes, as a number to the whip, for the purpose of finishing the season in a manner to be remembered. *Madame Boniface* has been a success, as the music is bright and sparkling and the plot sufficiently strong to interest an audience. Dumas has given the authors of it permission to write a burlesque comic opera to be called *Les Trois Pout-Mou-petaires*, in which one of the most celebrated, or notorious, of the comic opera pieces done will sing the leading part of *Armand*. The city is so full of American circus and variety people that you could knock them off with a stick. Frank Melville and his wife, Lydia Russell, are offered engagements at the Hippodrome, but Melville seems to be in a bad humor with Paris, which he considers a city of dead beats, and will be glad when he leaves it. Bill Stone, with his trained horses, is also here, and the Folies Bergere, where the "girls" most congregate, has the names of a lot of "the boys" down on the bills.

The American Bar, at No. to Place Madeleine, which is presided over by Pulaski, an old Pittsburgher, is the popular place of resort for all the theatrical and journalistic individuals in the city, and that is where you can procure the latest and most reliable news.

Mamelle Nitouche has taken the place of *La Comique*, at the Varietes, and bids fair to remain, as they are playing to more than 6,000 francs every night; it has already reached the number of 225 performances.

You have already spoken of the piece which is to come out at the Français, under the title of *Le Deputé de Bombignac* (The Member from Bombignac), but they have taken advantage of the lull in the same market, and changed it to that of *Chimistaur*, which, by rough interpretation, might be called *The Crowing Cock*. This is a piece somewhat similar to *For Congress*, only in this case the hero has been elected, and is as boastful and egotistical as the ordinary representative from your city.

M. Adolphe de Leuven, a well-known dramatic author, died on Monday evening. His most noted works are *Le Voyage Sentimental*, *Margot*, *Les Comedies*, *Le Castillon de Longjumeau* and *La Poupée du Nuremberg*. He produced during the course of his long life about one hundred and fifty comedies, vaudevilles and opera comiques. He shared in the honors of having dramatized Joseph Balsano, which was presented at the Odéon in such an elaborate manner. Alexander Dumas *filz* was a constant visitor at the bedside of M. de Leuven, who died of old age and general exhaustion of the forces. He was the son of Count de Rehling, who, with Count de Horn, was banished from Sweden in 1792, immediately after the murder of Gustave III. He was an intimate friend of Alexander Dumas *pere*, and is said to have first awakened in the latter his taste for literature. He was for several years a director of the Opera Comique, and was an officer of the Legion d'Honneur.

One of the greatest novels, written in late years, is that entitled "Cherie," in which Edmond de Goncourt paints the career of a young girl in a manner imitatively his own; the book is well worth reading, but to describe it would require more space than you can give, and more time than I can spare.

During the past year strenuous efforts were made to obtain the consent of the authorities to the introduction of bull-fighting after the Spanish style, but without success. However, at last it has been obtained, and preparations are now in active progress to give a three days' exhibition, at the Hippodrome, for the benefit of the *Charité Maternelle*. The prices of admission have been fixed at one thousand francs for a box and fifty francs for a front stall, and what is queer about the arrangement is that these enormous prices do not appear to frighten the people, who besiege the box-office in their endeavors to obtain choice seats. It was at first intended to affix knobs to the bulls' horns, so as to prevent them from goring the horses, but this idea has yielded to the plan sometimes adopted in Spain of protecting the feet of the horses by a kind of a leather cuirass.

The judicial examination of Marie Colombe, charged with the publication of the "Memoirs of Sarah Barnum," has been terminated, and the author will be obliged to appear before the Assize Court to answer to this accusation. A similar proceeding is about to be undertaken in regard to the "Memoirs of Marie Pigeonnier," but as the author of this detestable production is unknown, contrived justice will obtain satisfaction from Monsieur Liebre, the publisher, and M. Gallot, the printer.

The following is the freshest: Miss Shoddy arrives late at the play and anxiously inquires: "Has it commenced yet?" "Oh! yes, one act is nearly finished." "Which one?"

MENTOR.

Paris, April 23, 1884.

The Fifteenth Hussars was brought out at the Vaudeville last night, and met with a warm reception. This is the piece which the censor discovered was so immoral that he refused his permission for its production. However, M. Alphonse de Launay, the author, went over his head, and eventually secured the sanction of the higher powers. It is called *The Fifteenth Hussars* for the reason that there are only twelve regiments of that branch of the service in the French army. The regiment is commanded by Count de Comberousse, an old Colonel, who is beloved by his officer. Amongst them is Commandant Champoreau, who has a niece, Emilie, whom he wishes to marry to Lieutenant Didier, who is the ranking officer of his grade in the regiment; but there are two serious obstacles to this project of which the Commandant is entirely ignorant. Emilie is already secretly engaged to Lieutenant Vauvenot, and Didier is in love with another woman. Emilie and Didier are good friends and agree to refuse each other, which they do. This causes old Champoreau to get angry; he seizes vengeance on Didier, and starts out to find his best girl. The regiment is stationed at Fontainebleau, and Didier installs his love in a cottage near by at Valvins. One of the most beautiful scenes of this season is where Francine (Didier's girl), accompanied by her child and nurse, with a baby-wagon and a big yellow dog, comes to promenade in the woods. The Commandant recognizes the dog, and follows them until he discovers the love in a cottage. He immediately proceeds to the old Colonel, who, accompanied by all the officers, visits the house and gives Didier a severe lecture. He says that he is at perfect liberty to go with all the girls, but such a breach of discipline as a se-

rious love affair must be reported and punished. He sends the case to the General of Division, and Didier gets a month's imprisonment in the fortress. There is a dute officer in the regiment who makes a bet that he will get into the cottage and make the acquaintance of Francine; but he is overheard by Emilie, who posts her lover, Vauvenot, as guard over the cottage; so when De Supéris arrives at night, for the purpose of winning his bet, he finds a duel on his hands, which results in his being run through with a sword. In the next act the Colonel calls on Francine for the purpose of persuading her to leave. She was about doing so of her own accord when he arrived, but her child was taken ill with the fever and she has no doctor. The Colonel sends for the regimental surgeon, and is swearing and scolding whilst at the same time he is mixing up the baby's food and endeavoring to amuse it. The doctor says that it is only a cold, and that she can safely move. She goes to pack up, and is assisted by the Colonel, who hands a photograph. "Who is this?" he says, starting. "My mother," replies Francine. He then discovers that she is his own child, legitimizes her, resigns from the army, and sees her married to Didier. The fourth act was simply delicious, and the whole house was in tears and laughter. The piece is a certain success.

It is reported that French has purchased the American rights to *Train de Plaisir* (The Excursion Train), which has already been described in your columns.

There is a rumor in theatrical circles that Minnie Palmer will appear in Paris, at the close of her London season, in a French revision of *My Sweetheart*, supported by a specially engaged company of Parisian artists. The only member of the original company to appear in Paris will be T. J. Hawkins.

Bronson Howard will be entertained at dinner by the Stanley Club at the Continental Hotel on Saturday next.

Marie Colombe's new play, *Bianca*, will be brought out at Versailles on Monday.

MENTOR.

Amateur Notes.

London Assurance was produced at the Brooklyn Academy on Monday. It was in aid of Magnolia Lodge, I. O. O. F. The play was fairly given. Mr. Melvin as Sir Harcourt was very satisfactory. He played with elegance and good taste. He has decided talent and should be seen more frequently on the amateur boards. R. C. Hilliard made a bright and easy Charles Courtly. In all that he does he shows careful thought and intelligent conception. H. J. Stokum as Dazle was commendable. He appears to more advantage, though, in heavier characters. W. W. Lambert did not realize Max Harkaway. He is too slow and heavy for such a rôle. Mr. Howe did very well as Cool. Meddle and Dolly were in good hands. Mrs. H. F. Neffen scored a triumph as Lady Gay. The hunting speech was given with spirit and power. Nellie Yale Nelson was a graceful and attractive Grace Harkaway. Mrs. Charles Bellows was a clever Pert.

Raul Coquelin, an original drama in a prologue and two acts, was presented at the University Club Theatre on Monday and Tuesday evenings. It was written by Heloise Durant. The cast included Miss Albani, Alice Lawrence, Mrs. C. C. Rice, Mrs. H. Durant, E. F. Comand, Von Eltz and W. H. Asplowall. The drama was preceded by a one-act farce entitled *The Comedy of Terrors*; or, *Much Ado About a Ballet-Girl*. Messrs. Stoddard, Fuller, Bishop, Grossman, Bates, Edson and Durant participated in it. The affair was for the benefit of the Sheltering Arms Institution. The stage was under the direction of Louis F. Masson, of the Madison Square Theatre. The dances introduced were arranged by Mlle. Waldo.

Many professionals began their career on the amateur stage. Among the number are Lillian Spencer, Rose Sterling, Samuel W. Piercy, John T. Malone, Louise Leighton, Sara Lascelles, Mary Cary, Louise Pomeroy, Lizzie Jeremy, J. B. Mason, Dean McConnell, Henry Taylor, W. G. Reynier, R. L. Downing, Anna Warren Story, Sara Jewett, Helen Russell, T. F. Menager, Mary Shaw, Geraldine Maye, George R. Parben, Gertrude Blanchard, H. J. Montague, Fanny Foster, William Howorth, J. S. Moffit, Jr., Sara Von Leer, William Wilson, Kate Bartlett, Meta Bartlett, J. R. Amory, George Sprague, A. H. Forrest, Bijou Heron, Adelaide Cherie, Edward Warren, Amy Lee, J. H. Alliger, C. W. Kidder, Louis de Lange, W. S. Marion, Agnes Ethel, J. R. Griermer, E. H. Seabrooke, May Nunez, Frank Bence, De Wolf Hopper, Belle Melville, Kate Claxton, Nora Bartlett, Etta Hawkins, Carrie Turner, Clara Spence, Frank Carrington, Helen Gardner, A. H. Canby, N. C. Goodwin, Jr., Edwin Byron, W. R. Ogden, Josie Wilmore, Mrs. Langtry, Stuart Robson, Edward Lamb, Edith Kingdom, J. E. Kellard and John L. Burleigh. This is not a bad showing by any means.

Eleanor Trafford, of the Amateur League, is negotiating with G. R. Gardiner for an engagement. She will probably appear as Justice in Only a Farmer's Daughter next season. Mrs. James Brown Potter and others played at the Flushing Opera House on May 3. On Tuesday members of the Amateur League and other societies gave a performance of *The Old Guard*, at Greenville, N. J. Nearly all of the present members of the Gilbert will remain in the organization next season. Several new names are also mentioned, which will still further strengthen the acting department.

Joanthe will be sung this evening at the Academy of Music. Harrie S. Hilliard, Mr. Morton, Miss Hirsch and Miss Seligman will repeat their former impersonations. As we go to press *The Chimes of Normandy* is being sung at the Brooklyn Academy, by the Amateur Opera Association. A review of the performance will be given next week.

The Marquis de Louville will read at Professor Keenan's entertainment to-morrow evening at the Union Tabernacle Church. He will be heard in "The Raven," "Death of Arnold," etc.

A brother of John Horson was in the east of London Assurance.

The Amateur Opera Association has under consideration a proposal from the management of Haverly's Brooklyn Theatre, to produce there an original comic opera. It will be given for a week in June, it is accepted.

Some of the entertainments which are well controlled in the stage department are sadly neglected in matters before the curtain. Inexperienced people are placed in the foreground who have neither tact nor brains. They may

use of a little brief authority to give vent to arrogance and ill-breeding. It probably affords them pleasant thoughts, when they are not engaged at their more arduous and less congenial occupation of trying on patent-leather gaiters, or measuring tape and calling behind a counter. To dispose of tickets properly is a science for which not all are fitted, and judgment should be used in placing proper persons in the position.

Nellie Kline, who received many compliments for her acting of *Mathilde* in *Les Antray*, was the *Emmerdale* of one of the Madison Square companies last season.

Frederick Warde will appear as *Richieu* on May 17 in Brooklyn. Manager McConnell will be the *Be Mantrap*. R. C. Hilliard has been asked to play *Haradan*. Several other amateurs will be in the cast.

The Amateur League will present Woodcock's *Little Game* and *Who Speaks First* on May 13 at the Lexington Avenue Opera House.

The *Horn Journal*, in an article this week, endorses our sentiment in regard to the issuing of complimentary tickets and then imposing a charge when they are presented for admission. A new system should be adopted among those societies which have been at fault.

The ground on Fourth avenue for the Amateur Opera House has been leased, and endeavors will be made to have the theatre in readiness by next season. The buildings at present standing on the lot are being demolished.

Mrs. H. F. Neffen, who made so much of a success as *Lady Gay Spanker*, is a sister of Mary Cary, the actress.

On Saturday evening Fannie Palmer gave an entertainment at the University Club Theatre. Miss Palmer appeared in the balcony scene from *Romeo and Juliet* and in other selections. She was assisted by Miss Lillian Jeffords and Messrs. H. H. Gardner and S. M. Spedon.

Most of the societies have closed the regular season. A number of benefit entertainments are still to come.

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In preparation, for production in spectacular style, a new romantic drama by Mr. ELLIOTT BARNES, entitled *THE BLUE AND THE GRAY*.
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MATINEES WEDNESDAY AND SATURDAY

THIS WEEK.

DION BOUCICAULT IN *THE SHAUGHRAUN*.
Miss Sadie Martinson as Moya. Mr. Charles A. Stevenson as Captain Molloy.

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WALLACK'S THEATRE.
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EVERY EVENING AT 8, SAT. MATINEE AT 2.

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SHE STRUGGLES TO CONQUER.
Due notice will be given of Mr. Wallack's appearance in
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Box-office open from 8 A. M. to 5 P. M.
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7th and 7th Broadway. - Proprietors
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This week, Edward Harrigan's new farcical comedy,
DAN'S TRIBULATIONS.
Matinee, Tuesday and Friday.

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With appropriate scenery, costumes, appointments and an excellent cast.

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The production under the supervision of Mr. Max Freeman.

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Powerful cast, new and elegant scenery.

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